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UNPUBLISHED OR IMPERFECTLY PUBLISHED  
HITTITE MONUMENTS.

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III.

RELIEFS AT CARCHEMISH=JERABLÛS.

[PLATES VIII, IX.]

The most important site of the Hittite dominion, if not the oldest, was Carchemish, the modern Jerablûs, on the west bank of the Euphrates. Copies of the inscribed stones found there by George Smith and consul Skene, and sent to the British Museum, are published in Wright's *Empire of the Hittites*. But of the other and no less interesting bas-reliefs left there at the time no copies have been published, that I remember, except very imperfect woodcuts in the *London Graphic* of Dec. 11, 1880.<sup>1</sup> The Wolfe Expedition, stopping but a very short time at Jerablûs, took such photographs as the time and the condition of the sun allowed. PLATES VIII, IX are reproduced from these photographs. Of these, PL. VIII is of much importance, and is not figured in the *Graphic*. On a thick slab of black basalt, broken in two pieces, and which it required the combined strength of four of us to set in position for photographing, is the well-preserved representation of a beardless figure in low relief, her head covered with the flat-topped hat of the Assyrian deities and kings, the top of the hat being surmounted with the star-disk usually employed to designate Ishtar. The hat has two horns, projecting well in front, more raised and separated from one another than in corresponding Assyrian representations: two shorter horns project from the back. The long loose hair falls over her shoulders in ringlets executed with an approach to the Assyrian technique but more freely handled. In the palm of her right hand she holds what seems to be a tall narrow-necked vase, similar to those so often seen in the hands of a divinity represented on the seal-cylinders both of the ancient and neo-Babylonian empires: in her left hand she has the basket, or pail, borne before the sacred tree by the divine figures so often

<sup>1</sup> Reproduced in FERROT and CHIPIEZ, vol. IV, Appendix, figs. 390-91.

represented in Assyrian art. She is clothed in a short under-skirt, with a long, open and deeply fringed garment above it, from which advances one naked leg. She does not wear the Hittite shoes with turned-up toes, and her ankle and upper-arm are adorned with anklet and bracelet. The features are soft and pleasant, of a decidedly sensual type with thick lips and full chin and an approach to the Aiginetan smile so noticeable in Kypriote sculptures: they are equally distinct from the angular and uncouth primitive Hittite type and from the more massive Assyrian. The outlines are not sharp, as in early Hittite and Assyrian work, but well-rounded, and the details are carefully executed.

Whether this represents Ishtar, as the disk might indicate, or some other divinity, it is not very easy to conclude. The horns point to a divine figure, if not to that of a principal deity. The Nimrûd sculptures given by Layard in his *Monuments of Nineveh* frequently represent a bearded figure (known to be divine by his wings) with two horns, but the king and other men in these sculptures are not represented with the horns. In the *Monuments of Nineveh* (I, PL. 65) are figured four images of seated divinities borne on the shoulders of men: two of these are female deities, one with one horn, and the other with two, and each of them has on the top of her round, flat-topped head-dress a disk like that of Ishtar. A different goddess, more like the nude Zarpanit, as Lenormant calls her, so common on Babylonian cylinders, with front face and hands supporting her breasts, is found on a cracked alabaster slab at Jerablûs (figured in the *Graphic*) and must represent a different deity.<sup>2</sup>

Two other black slabs, still standing in a corridor, are represented in PL. IX. They give the lower part of the bodies of two soldiers, apparently, wearing short skirts and boots with the turned-up toes. Between them is a more distinguished figure in a long robe, and with the toes not turned up; in fact, it would appear as if the feet were naked. These two slabs are represented as one in the rude cut in the *Graphic*, and the central figure is utterly misrepresented. These three figures evidently formed part of a procession of large figures, similar to those on the reliefs of Sargon II (in the Louvre), and their style proves them to have formed part of a structure erected after Assyrian influence had become paramount. Nothing remains to remind us of

<sup>2</sup> It is a great surprise to me that this slab was not sent to the British Museum. After photographing it we laid it on the ground, with the face downward, to prevent its being injured by the Kurds of the neighborhood.

the rude reliefs of Marash, Sindjirli and other sculptures of purely Hittite origin, and it would hardly seem that the same civilization could have produced them. The material, even, seems borrowed from their powerful neighbors; for, instead of an easily-worked friable stone reminiscent of the rock-cut sculptures of the Hittite provinces of Asia Minor; the hard basalt, favorite material of the inhabitants of the Euphrates valley, is used. The technique also is Assyrian in its attention to the minutest details of costume, and in its careful finish. The rhythm of the composition and the cut of the long robe of the central figure are also a late imitation.

The stones sent to the British Museum from Carchemish include those found there with inscriptions, except two in alabaster which were thought too fragile to move. Nevertheless, the figures on these alabaster slabs are of great interest, and I am surprised that their face was not sawed off, and the stones sent in fragments. The larger basalt slabs it would have been difficult to move, even if worth while; but the two pieces of the goddess described above could have been transported with no great difficulty.

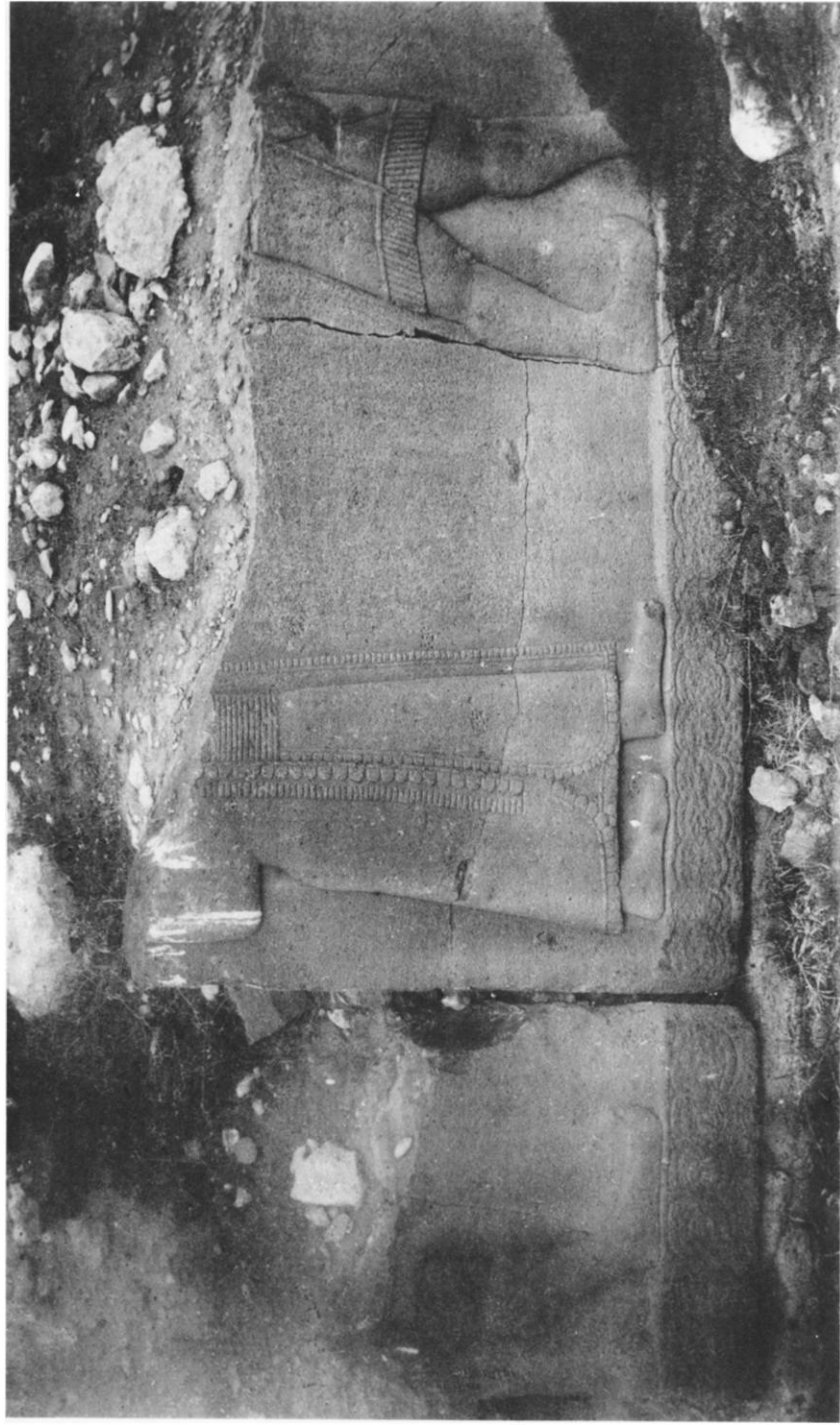
In the reliefs here published, as well as in those on the same site which still remain practically inedited, we have an important addition to the small series of reliefs in which can be studied that phase of Syrian Hittite art which flourished, during the ninth and eighth centuries B. C., in that part of their dominion which was in closest relation with Assyria.

WM. HAYES WARD.

*New York.*



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